

Sole Lathrop

Starting the data collection 2024

**LONG TERM GOALS:**

- Having joy with music (learning songs that she already knows and discovering new music for her)
- Understanding music theory and connecting to her playing
- Developing all the musical skills, highlighting the development of the ear

05/10/2024

Audio file: Sole 1 (60 min)

**Lesson goal(s):**

- Warming up: practicing patterns
- Playing music: Minuet in G - Anna Magdalena Bach
- Reading exercise: start to read in F key (left hand)

Time:	Material:	Teaching method
15	EAR TRAINING	<b>REVIEWING TONAL COLORS</b> Establishing tonal colors for each grade in a Major Scale: singing I, I-II, I-II-III...; working directions; singing scale without reference; singing the scale imagining some notes  <b>Internalizing patterns:</b> -DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO -MI-FA-MI-RE-DO-SI-DO-SOL-DO -SOL-FA-MI-RE-DO-SI-DO-SOL-DO  (challenge: to transpose patterns)
30	Playing music	<b>Working on Minuet in G - Anna Magdalena Bach</b> -Warm up in the scale of G Major (scales or a little impro, as her election) -Refining the piece

**Homework:**

**Evaluation / Analysis of the lesson**

We started reviewing the tonal colors together, she was in charge of putting a feeling to each note, playing the tonic in the left hand. With some names I helped her (I don't know if at some point I conditioned her with my words).

1-"Bass"

2- "Calm" (minute 3'), "nasty" in the same octave, finally "savour"

- 3- "Light", "joyful"
- 4- "Interestellar", "Wonder", "gravity"
- 5- "Surprise", "going up"
- 6- "groan",
- 7- "Attraction to one", "leading tone"

Once reviewed, we did short dictations. She had to guess the notes by feeling the sensations. It was quite successful, but had some confusion with some jumps. We must continue to develop the identification of tones and semitones. For that I suggest to always have the scale clear).

I also try to transport the sensations to another M scale.

minute 10': she comments that she feels that if it is sharper it is even more joyful, that the colour changes.

I propose two ways to recognise notes: by means of tonal sensations or by means of the scale.

Minute 17: She comments that sometimes she confuses the movement of the notes. She says it's due to age (but I think it's a false belief, it's just lack of training).

-Minute 18: "Can you recognise whether the next note is tone or half tone?" Playing a major scale going up and down.

#### *Playing Minuet in G (26')*

She started playing the left hand. Sole starts out a little anxious, finding the process difficult. I try to make her see the step by step. We worked together on the melody by modeling. I also play the right hand to create the sound image. The good thing is that she has no problem singing and playing at the same time, she has a very clear singing voice. We work the different focuses of attention, singing one voice and playing the other, and vice versa. The objective is the synchronization of both voices.

#### **Reflection on personal goals**

- Tonal colors: I don't know if at some point I conditioned her with my words.
- It's funny how she feels the second degree, if I play a low C, she feels it as calm, but if I play the 2M it's nasty. Clearly the registers play a fundamental role.
- Am I confusing her with such abstract concepts? We are internalising concepts that are subjective.

#### **Points of action**

- To internalize the tonal colors
- To synchronize both voices of the Menuet

10/10/2024

Audio file: Sole 2 (60 min)

#### **Lesson goal(s):**

- Warming up: practicing patterns
- Playing music: Minuet in G - Anna Magdalena Bach
- Reading exercise: start to read in F key (left hand)

Time:	Material:	Teaching method
15	EAR TRAINING	REVIEWING TONAL COLORS

45	Playing music	<b>Working on Minuet in G - Anna Magdalena Bach</b>  -Warm up in the scale of G Major -Refining the piece -Improvising a melody for the same bass
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**Homework:**

- To study both hands in a separated way
- To synchronize both voices of the Menuet

**Evaluation / Analysis of the lesson**

-Sole shows me how she has practiced at home scales with different articulations, synchronizing different directions. I propose more difficult exercises to continue practicing.

*Bach*

Sole shows me the progress of the Menuet, and it is much more organized and polished. We work some aspects together (fingering, rhythm...). The next step is the synchronization of both hands. I help her by playing the other hand, I propose that she has to follow me, to work on listening.

We learn the voices by ear, but we have the score as a reference, to begin to associate the sounds with the notation, but always starting by ear.

*Improvising*

I propose to her to improvise a new melody for the same bass of Ana Magdalena's piece. I propose some strategies: changing the rhythm of the melody while keeping the pitches, creating some small variation... we try it together to check that she has understood it. Then, I play her the harmonic progression of the piece and she improvises a melody on top of the progression.

**Reflection on personal goals**

-This class I found it more enriching to focus on the piece, instead of practicing ear training. At the beginning of the class I saw her very motivated with the piece.

**-We sing and play at the same time, to create the habit of modeling.**

-At this point, it may not yet be so relevant to understand the score.

**Points of action**

- To study both hands in a separated way
- To synchronize both voices of the Menuet
- Improvising

**17/10/2024**

**Audio file: Sole 3 (60 min)**

**Lesson goal(s):**

- Warming up: practicing patterns
- Playing music: Minuet in G - Anna Magdalena Bach
- Reading exercise: start to read in F key (left hand)
- Improvising

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Time:	Material:	Teaching method
30	EAR TRAINING	<b>REVIEWING TONAL COLORS</b> Establishing tonal colors for each grade in a Major Scale: singing I, I-II, I-II-III...; working directions; singing scale without reference; singing the scale imagining some notes  <b>Internalizing patterns:</b> -DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO -MI-FA-MI-RE-DO-SI-DO-SOL-DO -SOL-FA-MI-RE-DO-SI-DO-SOL-DO  (challenge: to transpose patterns)
30	Playing music	<b>Working on Minuet in G - Anna Magdalena Bach</b>  -Warm up in the scale of G Major (scales or a little impro, as her election) -Refining the piece

#### Homework:

- To sing and play the 3 patterns
- To study both hands in a separated way
- To synchronize both voices of the Menuet

#### Evaluation / Analysis of the lesson

We started the class by internalising three patterns, feeling the 7-1, 5-1, ascending and descending intervals, as well as consonance and dissonance with the bass. We also talked about the major scale and the pentatonic scale. Sole explains her experience with consonance and dissonance, we compare Mozart and jazz.

Minute 17: she is able to intonate with great precision. She works step by step.

Once we have internalised various patterns, I give her options and she has to guess which one it is (by playing it). We continue to play and sing the patterns.

I show her that by using the patterns she can extract the major chord herself as a reference and then transfer this information to other musical material.

#### Working on Minuet in G - Anna Magdalena Bach

We start with a small technical exercise that wakes up all the fingers. Then we start working on the piece, and she herself can already play the melody quite fluently. She played the melody by ear, without paying much attention to the score and with any finger. Random fingering is a sign that her focus is on the music and that he has not learned the piece motorically.

I give her some tips to refine the right hand and we start working on the left hand. I ask her if she can perceive the sections of the melody, to work step by step. We internalise the left by modelling, first by singing and then by playing small pieces.

#### Reflection on personal goals

-I explain the patterns to her in a very analytical way, perhaps it is better to just

experience the music.

### Points of action

- To understand better the patterns
- To study both hands in a separated way
- To synchronize both voices of the Menuet

24/10/2024

Audio file: Sole 4 (60 min)

#### Lesson goal(s):

- To understand better the patterns
- To continue working on *Menuet*

Time:	Material:	Teaching method
15	EAR TRAINING	<b>Internalizing patterns:</b> -DO-SI-DO-RE-MI-FA-MI-RE-DO-SOL-DO -MI-FA-MI-RE-DO-SI-DO-SOL-DO -SOL-FA-MI-RE-DO-SI-DO-SOL-DO  (challenge: to transpose patterns)
45	Playing music	<b>Working on Minuet in G - Anna Magdalena Bach</b>  -Refining the piece

#### Homework:

- Work with the left hand recording, play it by ear.
- To start visualising patterns on the real music.

### Evaluation / Analysis of the lesson

The class begins with Sole enthusiastically explaining to me how she has been practising this week, telling me that she is internalising them.

Minute 6: I ask her if she feels the half tones or full tones, and she replies that she doesn't feel them very well. I give her examples of patterns with whole tones.

I also guide her to notice that each pattern starts on a different note (1, 3 and 5), and that these notes can serve as a reference in a key. Another point of work is to develop the feeling of tonic, when we sing we always look for that feeling of arrival. In the 19th minute he tells me that he already feels that sensation!

Once she has internalised 1, 3 and 5, she can find chord patterns in Bach's piece.

#### *Working on Minuet in G - Anna Magdalena Bach*

Sole has the music very much internalised in her head, because she is able to sing it in tune, although some rhythms need to be revised. To refine the rhythm we turn to the score and sing with the "takadimi" system. We work in small sections. To internalise the left, I play and sing small fragments for her, she has to listen, sing, memorise and play. When she starts to master the left hand, I

play her right hand to give her a complete sound idea.

### Reflection on personal goals

- She herself is making progress and her motivation remains high.
- She really has the music in her head, because she is able to sing it.
- More music making?

### Points of action

- To start visualising patterns on the real music
- To synchronize both voices of the Menuet

14/11/2024

Audio file: Sole 5 (60 min)

#### Lesson goal(s):

- Warming up: practicing patterns
- Playing music: Minuet in G - Anna Magdalena Bach
- Reading exercise: start to read in F key (left hand)

Time:	Material:	Teaching method
15	EAR TRAINING	Game "ECHO PATTERNS" always starting with C
45	Playing music	<b>Working on Minuet in G - Anna Magdalena Bach</b> -Left hand -Refining the piece

#### Homework:

- Working echo patterns with a familiar
- Refining the piece

### Evaluation / Analysis of the lesson

Sole tells me that she has worked very hard during the week and that it has helped her a lot to work with the recording, it has been very effective for her. She is very happy because she managed to play the whole left hand.

#### Game "ECHO PATTERNS"

Instructions: 'just copy my notes', I will always start with a C. Sole finds the notes by trial and error.

As the game progresses, I try to give her some tips by asking questions.

- Do you hear if the interval goes up or down?
- Can you hear patterns?
- Are you thinking about intervals or tonal sensation? Can you hear the resolution of 7-1?

She tries to answer my questions and seems to listen more and to understand.

#### Working on Minuet in G - Anna Magdalena Bach (15')

She starts playing the piece with two hands, she has managed to synchronise

them, but the tempo is somewhat unstable. We also talked about the flow state. Expression and phrases also need to be refined. I ask her to sing it to know where to breathe. We also refine the technique. I suggest legato work to feel the weight of each finger, with this technique she can focus on each sound. We play together and repeat to internalise the sections. We continue to polish the left hand and try to synchronise it with the right hand.

### Reflection on personal goals

-The game of echo patterns is great. With just a few instructions, it awakens the ear and the pupils have a lot of fun.

-Although I have the focus on the ear, it is important to refine the technique when necessary. I must not forget this aspect.

### Points of action

-To continue practising *Echo patterns*

-I encourage her to think of a new piece (she can choose through a spotify list).

21/11/2024

Audio file: Sole 6 (60 min)

### Lesson goal(s):

-Starting a new piece: Sonatina n.1, op.36 - Clementi

Time:	Material:	Teaching method
45	<b>EAR TRAINING</b>	-Exploring the chords of the piece I, IV, V
45	<b>Playing music</b>	<b>Working on Sonatina n.1, op. 36 - Clementi</b> -Previous analysis of the piece: tonality -Warm up with the scales of the piece

### Homework:

-Warming up with arpeggios: improving technique

-To continue developing the melody by ear and transferring it to the piano through modeling.

### Evaluation / Analysis of the lesson

We begin the class with a short analysis of the new piece, locating the key. The analysis leads us to recognise the main chords of I, IV and V.

Minute 5, recognising the sensations of each chord. Sole associates I with relaxation, IV with excitement and V as warmer, less uplifting than IV. This association is curious, as technically V is the most tense.

Minute 7: 'tension for me has a negative connotation'. I explain that we are talking about physics here, tension in music is related to the concepts of consonance and dissonance. Then we transfer the exercise to the material of the piece, I play the melody, marking the harmony.

She tells me that she has difficulty in recognising the key. I suggest that she look at the key signature, the beginning and end of the piece, as well as some progressions or cadences. With this Sonatina we incorporate the concept of modulation.

Sole is linking concepts, she understands that the melody is formed in a certain scale. We discover together which scales correspond to the different sections (by looking at the key signature or accidentals).

### *Just playing*

We start learning the piece with the right hand melody. We do it by modeling: first we sing and then we translate to the piano. Sole is already familiar with the piece and it is not complicated for her. She is figuring out the melody by trial and error, following the voice. She had a hard time with the repeated notes.

I tried not to reveal the answer immediately, so that she would acknowledge it constructively. She is gradually naturalising the fact of singing and playing at the same time.

43': We discover how the same major chord sounds but with different positions. The main idea is to internalise the musical patterns, even with different positions.

46': discovering a new pattern 3M down + 2M up.

She still doesn't know how to read the score, so we continue to work by ear.

We end with some arpeggio exercises, highly connected to the new piece. I recommend that she practice them at home.

### **Reflection on personal goals**

-She has come with a lot of motivation, she is excited about the new challenge and we have celebrated all the small achievements. She has chosen the piece.

-She presents some fingering problems, but right now I think it is more necessary to put the main focus on the sound and not on the finger.

### **Points of action**

-To continue developing the melody by ear and transferring it to the piano through modeling.

**28/11/2024**

**Audio file: Sole 7 (60 min)**

<b>Lesson goal(s):</b> -Warming up with arpeggios -Working on Sonatina n.1, op.36 - Clementi
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Time:	Material:	Teaching method
45	Warming up	-Echo patterns through 3 patterns
45	Playing music	<b>Working on Sonatina n.1, op. 36 - Clementi</b> -Arpeggios (technique) -Melody by ear and modeling to the piano -Start the left hand

<b>Homework:</b> -Refining the melody of the piece -Discovering the bass of the piece
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### Evaluation / Analysis of the lesson

We started working with echo patterns, from any note. We worked with two pianos and it was very useful. I started with joint degrees and short patterns, increased the level of each pattern by adding intervallic jumps and lengthening the patterns. She has a hard time recognizing repeated notes.

As a tip, I try to remind her to think with harmonic sensations rather than independent notes, or feeling the consonance or dissonance. The process is: to listen, to memorize, to sing, to imagine the sound and to translate it to the piano. Little by little, she becomes more fluent.

#### *Clementi*

Minute 14: She explains how she has studied, being very cautious and aware of the notes before playing them, trying to avoid mistakes, and trying to be aware of the fingerings as well.

She has worked very well on the melody of the piece on her own, she simply needs to refine some fingerings and correct some rhythms, internalize the pulse more, as well as add dynamics and work on the expression. We worked together to improve all these aspects.

We learn the left hand by ear. First I give her some reference notes (so that she can find her place in the low register of the piano), then I play the bass on the other piano and she discovers the notes and the rhythm. This way of working is a lot of fun. Finally I recorded the bass for her to discover at home.

### Reflection on personal goals

-I think it is important to keep training the echo patterns and create the habit of working the ear, but it is also important to develop an active listening, that's why I give him tips on harmonic sensations. It is also important to integrate the process of listening, memorizing, singing, imagining, playing.

-I think it is necessary to refine some technical and fingering aspects, but the most important aspect will always be the music.

### Points of action

-To continue creating a routine of practising echo patterns.

-Learning the bass by ear

5/12/2024

Audio file: Sole 8 (60 min)

#### **Lesson goal(s):**

-Warming up with arpeggios

-Working on Sonatina n.1, op.36 - Clementi

Time:	Material:	Teaching method
45	EAR TRAINING	-Echo patterns - level up -Exercises of sing and play (anticipate singing, both simultaneously, improvising while singing and playing)

45	Playing music	<b>Working on Sonatina n.1, op. 36 - Clementi</b> -Warm up arpeggios -Refining the piece
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**Homework:**

- Varied practice of the piece of Clementi
- Singing chords (major and minor)

**Evaluation / Analysis of the lesson**

We start the class with echo patterns, she tells me that something has clicked in her head, she is starting to understand the positions (inversions) of the chords. We continue the explanation by differentiating between major and minor chords and understanding half tones and complete tones. After a long explanation, I introduce an exercise, she has to recognise major and minor chords. I also tell her about associating happy with M and sad with m. The lower register makes it more difficult for her. We also sing note for note some chords. She sings in tune, but she needs more time to build up the chords without thinking so much, she doesn't have the feeling internalised yet.

22:40 crucial discussion: She asks me, "Knowing all this theory, how does it help me in music making, what exactly does it do for me?". I explain to her that it won't really help her to play directly, but indirectly if she understands the theory behind it she can transform the music into a language with more meaningful messages.

*Playing the piece*

She starts explaining to me her progress and difficulties. She struggles with all the left hand jumps in general, but she already has the musical material familiar and by heart. Keeping the pulse is also a little difficult for her. We work on the left hand together, playing at the same time, playing with 2 hands, singing one hand and playing the other..

**Reflection on personal goals**

- I interpret that she has now understood the theory of chord inversions, because we experienced music making first.
- At the beginning of the lesson I gave her too much information, but I wanted her to get a full explanation and understand the process of how to create major and minor chords in all their inversions. However, I would not have given this explanation to a child, and she could have started playing without so much info.

**Points of action**

- Continuing to improve the piece hands together with varied practise
- Continue developing her aural database